

PUBLIC PROGRAMS NEWSLETTER

Vol. 2, No. 2

September 1984

Editor Jane C. Beck

It is Newsletter time again and please let me exhort you. If you are at all interested in seeing that this Newsletter continues, please send in your news and thoughts on various issues that concern us all. I realize that one of the problems is time--not procrastination. Those of us who work in the public sector share a tendency to be somewhat breathless as we gasp from project to project. But we need a voice and we need to share ideas. So please put that on your agenda and between gasps blink at the computer or take pen in hand and communicate with your colleagues, not only your constituents. We have much to learn from each other. The next deadline is February 28, 1985. Please don't make me twist so many arms! The Public Programs Newsletter costs \$5.00 for two issues a year. Please make checks payable to Public Programs Section, AFS and send to Ormond Loomis, Treasurer, Florida Folklife Program, P.O. Box 265, White Springs, FL 32096.

NEWS:

Arizona

Our big spring project was an exhibition of Ukrainian folk art from the Tucson community, held in the Union Gallery at the University of Arizona. A booklet (12 pp., illus.) was produced in conjunction with the show. It is entitled "Celebrating a Heritage: The Traditional Arts of Tucson's Ukrainian American Community" and is available for \$1.00 a copy from The Southwest Folklore Center, The University of Arizona, 1524 East Sixth Street, Tucson, Arizona 85721.

Our major fall project is the festival Tucson Meet Yourself, which takes place this year over the weekend of October 12-14 (for which reason I won't be spending much time at the AFS meetings!) We are also doing fieldwork towards the region-wide Cowboy Poetry Gathering in Elko, Nevada this winter, for which we have taken on Warren Miller of Prescott, AZ as an extra hand. Another forthcoming project for which fieldwork is in process is an exhibition, scheduled for the fall of 1985, on the traditional arts associated with death in the twin border cities of Nogales, Sonora and Nogales, Arizona.

Jim Griffith, Director, The Southwest Folklore Center, University of Arizona, 1524 East Sixth Street, Tucson, Arizona 85721

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Delaware

Compiling recommendations toward a Wilmington Ethnic Heritage Center has been one of the most exciting things that the Delaware Folklife Project has worked on to date. In response to a resolution sponsored by Wilmington City Councilman James Baker, the Folklife Project was honored by a visit from Dr. Alan Jabbour, Director of the American Folklife Center in Washington. DFP's Ethnic Heritage Committee (composed of Kim Burdick, Justine Mataleno, Scott Swank, Jean Gilmore, Elizabeth Martelli, Trudy Gilgenast, and Bob Bethke) drew up the recommendations based on input from members of a number of ethnic groups in the city, a variety of outside organizations and a very helpful visit with Mark Stolarik, director of The Balch Institute in Philadelphia. A new group called "The Wilmington Celebrations Committee" has been formed and a part-time position for a folklorist and/or specialist in ethnic history is being funded by the city. For information about joining this committee or applying for this job contact either Kim Burdick (762-2046) or Gregory Chambers, Director, Office of Community Affairs, City of Wilmington, City/County Building, 800 French Street, Wilmington 19801.

The Delaware Folklife Project has a small, portable exhibit of 35 black and white photographs available for use in schools, libraries, historical societies, etc. The exhibit, entitled, "First State Folklife: A Sampler" will be at The Delaware State Fair on Thursday and Friday, July 26 and 27, in Jehu Camper's display area; at The Anna Hazard Museum in Rehoboth for the month of August; and at The Arden Fair on September 1. For information about borrowing this exhibit for your group or organization, call Kim at 762-2046. Funded by a mini-grant from The Delaware Humanities Forum.

Our touring play "DELAWARE GHOSTS," written by Casey Kelly and produced by The Delaware Theatre Company will be available for Halloween! Cost to sponsoring organizations is \$250 to defray cost of the production. Based on the ghost stories of Delaware collected by our research committee (Dave Hugg, Kim Burdick, Martha Zingo, Diane Crossan, Sharon Beach, Beverly Johnson and Madeline Dunn) the play is bound to be a hit! It is being designed to fit into any setting--firehalls, church parlors, schools, etc., as well as regular theatres.



NEWS:

Delaware (Continued)

Sponsors are allowed to set their own ticket price to defray booking costs. Suggested ticket price is \$3.50. For booking information call The Delaware Theatre Company at 658-6448. Research and production partially funded by The Delaware Humanities Forum!

We never waste research! Some of the ghost stories collected are being turned into a Delaware Humanities Forum Speakers' Bureau presentation entitled, "Ghost Ships and Ghastly Tales." An in-service training course for teachers is also planned for the first two weeks in October. Maybe in another year we will start publication!

The New Castle County YWCA is hosting a "Quilters' Celebration" on September 9 at the Arden Y. Molly Newman, author of the new play "The Quilters" will be featured. She will give a reading from her play; a big quilt show is being planned, and DFP president Kim Burdick will give a lecture featuring the humanities content of quilting, using slides and tape-recorded voices of Delaware quilters. Free. Funded by DHF.

Kim Burdick, Delaware Folklife Project, Inc., 2 Crestwood Place, Wilmington, Delaware 19809

Florida

The Bureau of Florida Folklife Programs recently completed "Four Corners of Earth," a 30-minute television documentary exploring the traditions and folk arts of contemporary Seminole women. Merri Belland and Peggy Bulger worked on the project in cooperation with WFSU-TV, the PBS affiliate in Tallahassee. Plans are underway to air the show over Florida's public stations this fall, and the program is available for sale or rental in 3/4 and 1/2 inch videocassette formats.

The third annual Summer Seminar on Folk Culture for teachers was held on July 23-24 in White Springs. Organized by Nancy Nusz and conducted by Elizabeth Simons, a folklorist with the Bay Area Writing Project in Berkeley, CA, the seminar focused on the topic of "Improving Writing Skills Through Folklore." Forty-five primary and secondary school teachers from throughout the state attended and found the workshop extremely useful and interesting. Nancy is also continuing to conduct teacher workshops around the state on using folklore in the classroom. Pensacola and Miami were the sites of her two most recent trips.

Two new grant-funded projects are currently underway. David Taylor has been hired with the help of an NEA award to spend a year in the Duval County/Jacksonville schools doing field research on local traditions, presenting classroom programs, and leading teacher workshops on using folklore in the classroom. Another grant from the Folk Arts Program supports a second year of funding for a Folk Artists and Apprentices project through the Florida Arts Council. Blanton Owen is currently conducting research to match five master folk artists with apprentices from across the state. Last year's artists and apprentices were featured at the Florida Folk Festival in May and in an exhibit at the Secretary of State's office in Tallahassee.

The series of Folk Arts and Industries demonstrations, coordinated by Barbara Beauchamp, continues to draw attention. This project brings folk artists to the Stephen Foster State Folk Culture Center for 4 to 5 day residencies. The last 3 of the series of ten demonstrations will feature Seminole basketry, beadwork, and dollmaking on September 13-16, and grinding of sugar cane and making of cane syrup on November 7-11 and 13-18.

The Suwannee River Jamboree Homecoming music festival, to be held September 15-16, is planned as a reunion of local country music performers who appeared on the Suwannee Jamboree radio show in Live Oak, Florida, from 1952 to 1960.

Bureau staff have assisted the Crowley Museum of Myakka Florida to develop a rural community portrait and produce a 15-minute slide/tape program on the Myakka area. This project, funded by the Florida Endowment for the Humanities (FEH) is one of a series that FEH hopes will focus attention upon the traditional culture of Florida's diverse communities.

Florida Folklife Programs will be a featured institution during the week of September 24-30 at the Folklife Festival of the 1984 World's Fair in New Orleans. The bureau staff will accompany a group of Florida musicians, craftspeople, and foodways demonstrators to the fair, which has "Fresh Water as a Source of Life" as its theme.

The newest edition of the Florida Folklife Directory of Artists, Interpreters, Scholars, and Resource People has just been published and is available free of charge.



NEWS:

Florida (Continued)

There have been several staff changes at Florida Folklife in the last few months. Eric Larsen, who holds an MA in Folklore from Western Kentucky University, was hired in May as a Folklife Specialist to work particularly on media projects and coordinate dissemination of the Bureau's audio/visual products. David Taylor began work in July as the folklorist in the Duval County schools. He attended Memorial University in Newfoundland and is completing a dissertation on traditional boat building. Finally, Merri Belland has taken a leave of absence to attend the master's program in Intercultural and Folk Studies at Western Kentucky, and Andrea Graham is substituting in her position for a year to develop and coordinate exhibits and work with craftspeople.

Ormond Loomis, Director, Florida Folklife Programs, Box 265, White Springs, Florida 32096

Idaho

"'We Came To Where We Were Supposed To Be': Folk Art of Idaho," an exhibition based on a statewide folk art survey, opened at the Boise Gallery of Art on Friday, June 10, 1984 in Boise. Almost two years had passed since the plans were first talked about. There were several distinguished guests present---Chairman Frank Hodsoll, Deputy Director Anthony Turney, and Folk Arts Program Director Bess Hawes from the NEA, Idaho Governor John Evans, and many of the artists. As they say in the visitors column of the newspaper, "a good time was had by all."

The catalog of the exhibition is available from the Idaho Commission on the Arts (304 West State Street/Boise, ID 83720) for \$10 postpaid.

Steve Siporin, Idaho Commission on the Arts, 304 W. State Street, Boise, ID 83720

Kansas

The Kansas Arts Commission and Mid-America Arts Alliance, in conjunction with the Kansas State Historical Society, are developing a traveling exhibit around the paintings of Marijana Grisnik. The exhibit will begin touring in January 1985. After touring Kansas for a year, the exhibit will tour through the Mid-America Arts Alliance visual arts touring program.

Marijana Grisnik paints scenes from her memories of growing up in Strawberry Hill, a Croatian community in Kansas City, Kansas. This exhibition of Marijana's paintings documents the culture of this closely-knit community, which revolves around the St. John the Baptist Catholic Church, its ethnic and religious festivals, rites of passage and daily life on the Hill. The exhibition underscores the importance of religion, friendship, families and tradition to these residents who share a common heritage and have preserved the customs of their native Yugoslavia.

A catalog is being developed to accompany the exhibit and will be available early in 1985.

The catalog will contain several essays and will explore Marijana's work from the point of view of the folklorist, the historian, the art historian, and the anthropologist. Public programs, involving the Strawberry Hill tamburitza band are being planned at selected exhibit sites.

Folk Arts Apprenticeship Program

The Kansas Arts Commission has received a grant from the National Endowment for the Arts to develop a folk arts apprenticeship program. This program will provide an opportunity for individuals experienced in a folk art to study with a master traditional artist. In conjunction with this program a statewide conference will take place in August offering workshops with master folk artists for potential apprentices.

The Volga-German Hochzeit

Germans from Russia or Volga-Germans have had considerable influence on the cultural heritage of Kansas. The first large group came to Kansas in 1876 and spread out on both sides of the Smoky Hill River Valley.

One of the strongest continuing traditions among these Kansans is the Hochzeit or the wedding. Although traditions have been modified, weddings still follow at least part of the traditional Hochzeit. Many songs are sung in German by people who no longer remember what the words mean. Due to the interests of several individuals in the Hays area many of these songs have been written down. However, there is much more to the Hochzeit, and the Kansas State Historical Society has initiated a research project to document the Hochzeit tradition.



NEWS:

Kansas (Continued)

Kansas Folklife Festival

Last spring the Sixth Annual Kansas Folklife Festival was held in Manhattan. The festival, sponsored by the Division of Continuing Education at Kansas State University, was a success despite the fact that it rained most of the weekend. A loyal crowd turned out despite the weather.

This year we are exploring ways to modify the annual event. Despite its success, the festival has tried to be too many things to too many people in the past. There is a move to modify and refine it and attach it more closely to one organization or an already existing event. If it is to stay with the university, then there is a move to aim for a more selective audience that is interested in the educational value of the event. One idea is to drop the festival, as it now stands back to one day. The week before the festival, workshops would be presented on campus, in conjunction with various academic departments. There is also a proposal pending to change the time of year the festival is held due to the threat of bad weather in the spring.

Jennie Chinn, Kansas Folk Arts Coordinator, Kansas State Historical Society, 120 West Tenth, Topeka, Kansas 66612

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Maine

I'm sure that many of you remember your first few months as state folklorists. There are the days of learning the ropes, deciding on direction, and carving out a space in your host organization; days when you are evangelical and enthusiastic, ready to create the most novel and exciting public program ever to have taken place; days of loneliness and frustration in defining the field repeatedly, wishing there was another folklorist around at all times to share ideas and concerns from a common experience; days when you are touched and humbled by the personality and timelessness of a folk artist's private creation; and many, many days of planning. In my first two months as Maine state folklorist, I have had many such days and expect many more to come.

I have been very lucky in gaining total support from the Commission's staff and associates, as well as working closely with an enthusiastic and committed executive director who has a strong gut understanding of the traditional arts. Together we have been integrating the Traditional Arts Program into the Commission's other already successful Residency and Touring Artist programs.

We are putting together a Traditional Arts Panel, made up of folk artists, local arts organizers and folklorists to evaluate proposals and make recommendations for future programming directions. Sandy Ives and The Northeast Archives of Folklore and Oral History as the archiving center for the program, have provided a strong foundation of material and experience from which to build. Then there are the Maritime connections. I have started to form liaisons for cross border, international programming. Since Maine has so much in common with the Canadian maritime provinces, this is a natural relationship. We have also begun the planning phase for a major statewide folk art exhibition tentatively scheduled for 1986-87. To travel? But of course.

Newsletters, mailing lists, questionnaires, brochures, film festivals, performances, film, video and public broadcasting are what fill my days and dreams at night. Yes, we too in Maine have a rich and varied artistic heritage bursting at the seams, ready to accept the statewide respect it deserves and has been long overdue.

Amanda S. McQuiddy, State Folklorist, The Maine State Commission on the Arts and Humanities, Traditional Arts Program, Center for Research and Advanced Study, 96 Falmouth Street, 5th Floor, Portland, Maine 04102

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Michigan

As part of a Michigan sesquicentennial project, the Folk Arts Division of the Michigan State University Museum is interested in gathering information about Michigan quilts and quiltmakers. The goals of this project are to inventory existing quilts (particularly those made in Michigan) in public and private collections; collect life histories about past and present Michigan quiltmakers; and to locate and collect, where possible, historical quilt-related materials such as quilter's diaries, quilting columns in newspapers and magazines, county and state fair records of quilt exhibits, and photographs of quilters and quilts. Among the results of this project will be a major exhibition in 1987 of Michigan quilts and quiltmakers; and related activities at the MSU Museum, including the creation of a special Michigan quilt research collection.



NEWS:

Michigan (Continued)

A series of one-day workshops will be held at selected sites around the state. Sponsored by the Michigan Council for the Arts and organized by the Folk Arts Division of the Michigan State University Museum, workshops will contain sessions covering the following topics: Preserving Folk Arts; Enhancing Your Program with Folk Arts; Tourism and Folk Arts; Dollars for Folk Arts.

Marsha MacDowell, Curator of Folk Arts, The Michigan State University Museum, East Lansing, Michigan 48824

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Montana

The most pressing project before my program now is a oral history/folklore collection of Smokejumper materials. In July, there was a national reunion of Smokejumpers in Missoula at which jumpers from all over the US attended. There were people who have been involved with Smokejumping since its infant days in the 1930's there, as well as "green" young guys who just started this year. The interesting thing that we did at the reunion was do interviews. I thought it would have been a terrible time to do them. However, over the course of three days we made 106 taped interviews, the most of them (103) being excellent. I guess we lucked out. At any rate, this is the seminal collection of materials on Smokejumpers to be compiled in one place and stored at the Archives at the University of Montana. We will also be doing interviews out of state, particularly with members of the 555th Battalion, a group of soldiers who trained at the Aerial Fire Depot in Missoula to fight fires set by Japanese incendiary balloons during WW II. The significant thing here is that these soldiers were all Blacks and were relegated to firefighting because it was felt that they could not "fight the enemy.." So, this is shaping up to be quite a project.

Michael Korn, Montana Arts Council, 35 South Last Chance Gulch, Helena, Montana 59620

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New Hampshire

NEW HAMPSHIRE COMMISSION ON THE ARTS is pleased to announce the publication of New Hampshire Folk Arts and Artists: A Directory of Resources by Linda Morley, State Folklorist. Being promoted as "Benny's Book" after the portrait depicted on the cover, the directory of resources is available to the public at selected bookstores around the state and from the NHCA. For each copy, send \$4.00 plus 50¢ for postage and handling to The New Hampshire Folklife Archive, Box 869, Henniker, New Hampshire 03242. Make checks payable to The NH Alliance for Arts Education. Complimentary copies are being sent to the nation's States' Arts Agencies.

At its June meeting, the Board of Directors of the NEW HAMPSHIRE COMMISSION ON THE ARTS passed a resolution to establish its Folk Arts Program as a permanent program of the Agency. Linda Morley will continue to serve as State Folklorist. Legislative approval of the permanent program is an established goal of the NHCA during the 1984-85 session of the NH Legislature.

Linda Morley, N.H. State Folklorist, New Hampshire Commission on the Arts, Concord, New Hampshire 03301

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New Jersey

The New Jersey Historical Commission, the New Jersey State Council on the Arts, and New Jersey Network have coproduced a half-hour, documentary film titled "Schooners on the Bay" about New Jersey oyster boats. Built as two-masted schooners, these wooden boats dredged oysters under sail until 1945, when they were converted to power. The film features Fenton Anderson of Port Norris, an oyster "planter" who reminisces about the days of sail, and John Dubois of Absecon, a retired boatbuilder and oysterman who owned a boatyard in Mauricetown. Todd Reeves, who at the age of 20 is one of the youngest captains in the oyster fleet, is seen aboard his mechanized boat, the "Mary Ella Jenkins." The film also depicts maintenance work on wooden boats at the Dorchester boatyard and the launching of a steel boat--the first oyster boat built in New Jersey in the past fifty years. Two New Jersey boats are followed to Maine, where they have been restored to sail to take tourists on Windjammer cruises.

The film was funded in part by grants from the Folk Arts Program of the National Endowment for the Arts and the New Jersey State Council on the Arts. It is available for rental or purchase on 3/4" video cassette, 1/2" VHS or Beta video cassette, and 16 mm optical sound track film. For information contact Rita Moonsammy, New Jersey State Council on the Arts, 109 West State Street, Trenton, NJ 08625 (609) 292-6130 or David S. Cohen, New Jersey Historical Commission, 113 West State Street, Trenton, NJ 08625 (609) 292-6062.

Rita Moonsammy, New Jersey State Council on the Arts, 109 West State Street, Trenton, New Jersey 08625

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NEWS:

New York

"THREADED MEMORIES: A FAMILY QUILT COLLECTION"

Tuesday, May 16, 1910. Pleasant day. Washed and went to the woods for ferns. The woods are grand at this time of year. Picked Leone up at her grandma's. Mercy came to visit.  
WORKED ON QUILT.

This is from the diary of Bertha Way Thompson, who lived her entire life in a central New York farming community where quilting was as much a part of women's everyday work as cooking and ironing.

Bertha's quilts, as well as quilts made by other members of her extended family, are the subject of an exhibit, "Threaded Memories: A Family Quilt Collection," on view in the Ahearn Gallery at the Roberson Center for the Arts and Sciences, Binghamton, New York, from September 8 through December 31, 1984. Focusing on one family's quilt collection, this exhibit offers a unique opportunity to trace continuity and change through five generations of quilters, from the early 1800s to the mid-1900s.

Eight quilters are represented. Except for the earliest, Sally Tuttle Way, who migrated to New York State from Connecticut at the turn of the 19th century, all of them were born and raised within ten miles of one another, in Colesville township in north eastern Broome County, near the villages of Harpursville, Nineveh, Belden, and Tunnel.

Catherine Schwoeffermann, Roberson Center, 30 Front Street, Binghamton, New York 13905

Ohio

On August 23, 1984, the Ohio Arts Council awarded grants for the first group of Traditional Arts Apprenticeships supported by the Council. Those receiving grants were (master artist's name first): Bounxou Champhavannarath and Phomma Sensy (Columbus): Laotian kaen playing; Marianne Halassy and Paula Horvath (Youngstown): Hungarian embroidery; Joseph Miskulin and Robert Kravos (Cleveland): Slovenian-style polka accordion; June Radcliff and Bethel Downard (Wellston): country gospel vocal and guitar; Jerry Reed and Robbi Hodge (Toledo): traditional vaudeville-style tap dancing; Jerry Reed and Charles Welch (Toledo): traditional vaudeville-style tap dancing; Charles Steinman and Alice Orchard (Danville): old-time fiddling; and Tou Kao Vang and Pao Lee (Toledo): H'mong wind instrument playing.

Of the eleven applications not funded, five were directed to other OAC programs for consideration, and three were encouraged to work on the plan for their apprenticeship and to submit a new application at the next deadline--January 2, 1985.

The Ohio Arts Council has also set aside up to \$2,000.00 for an additional apprenticeship in the name of Elijah Pierce to support an apprentice and master artist working with wood (instrument builders, carvers, basketmakers, chairmakers, etc.). This award is intended to honor the memory of Mr. Pierce, who passed away in May, 1984, and it will be awarded next spring.

The 46th annual National Folk Festival will take place at the Cuyahoga Valley National Recreation area, just outside of Akron, on September 21-23, 1984. Performers from throughout the country, including some of the participants in NCTA's recently-completed second Cowboy Tour, will take part, as will a selection of craftspeople from Ohio. For information, contact either Paul Squire or Pat Humphries at 216/526-5256, extension 61.

On May 10-11, 1984, state-based folklorists from the four states served by the Great Lakes Arts Alliance (Illinois, Indiana, Michigan and Ohio) met in Columbus. A number of common problems and opportunities were discussed, including the possibility of a regional "Polka Tour" (rumors of which are apparently spreading like wildfire throughout the Buffalo-to-Minneapolis Polka Belt). Bob Teske of NEA will be designing the bowling shirts for tour staff and participants, but other details still have to be worked out. Thanks to GLAA for supporting this meeting. A copy of the summary report for the meeting can be obtained from OAC.

Over the past two years, Pat Mullen and I have been doing fieldwork with commercial fishermen along the Ohio shore of the western basin of Lake Erie. We are pretty well finished with our visiting, interviewing and photodocumentation, and once the last inter-



NEWS:

Ohio (Continued)

view transcriptions are finished, we'll be going through all of our materials to create a book on the traditions of the industry for a general readership, some slide presentations and additional public education materials.

The common threads that seem to run through much of the interview materials are: the (good, bad and indifferent) old days (methods, occurrences, hard work, etc.); authority stories (Tim Cochrane's term: wardens, regulations, confrontations); sport fishermen (their anti-commercial-fishing attitudes, actions and lobbying); hardship stories (hard work, man and the elements); various statements of the way that fishing "gets in your blood;" narratives of eccentric characters and humorous occurrences; and the importance of fishing as a family-oriented occupational tradition. We've also collected material on local occupational slang and naming, proverbial expressions and material culture, especially net design, making and repair.

If you'd like to know more about this project, just get in touch with me at OAC.

Over the past couple of months, we've also been working on a cooperative traditional performing arts tour program with the state park system in Ohio. Our tour, coordinated on our behalf by Phyllis Brzozowska, who runs the presenting organization Cityfolk in Dayton, featured five performances by the Cleveland Irish Musicians' Club, the Yugovich Tamburitzans and the Fiddlers' Convention. For more information, contact me at OAC or Phyllis at P.O. Box 552, Dayton OH 45402, 513/226-1113.

Liz Harzoff, the Folklife in Education coordinator here, has been busily working on bringing traditional artists into the Artists in Education program, preparing for the annual AIE conference in September, working with the schools that will host residencies during the upcoming school year, putting together the GLAA-sponsored meeting mentioned above, helping to run the apprenticeship program, and raising a child and buying a house in her spare time. She's also been pulling together lots of materials for teachers, and attending meetings and conferences on curriculum development as she begins to concentrate on this area as well as on residencies per se. Call her at OAC for the details.

Quote of the month: in a letter to me, Geoff Gephart of Indiana said, "It's hard to light a fire under their butts, and when you do, they are apt to fly off in any direction," speaking of the problems of introducing teachers to the use of folklore in the classroom.

Tim Lloyd, Ohio Arts Council, 727 East Main Street, Columbus, Ohio 43205

Pennsylvania

In the last newsletter, I reported that the Office of State Folklife Programs was "on the verge of full state funding as of July 1984 (fingers still crossed!)" Well, it was close, and although the state has assumed increased financial responsibilities for the program, my salary during this third year is primarily drawn from an NEA grant. Actually, the program was scheduled for full state funding, but I had applied for an NEA grant as a contingency. When the state budget office learned that federal money was granted to fund my salary for another year, the decision was made not to use state funds for my salary. The program is in good shape nevertheless, and I anticipate full state funding in next year's budget.

Regional Folklife Projects

Last issue, I reported on attempts to develop regional folklife projects within Pennsylvania, specifically the South Central Pennsylvania Folklife Project. We are now in the midst of a second regional project in southwestern Pennsylvania and in the planning stages of another project, possibly in the Lehigh Valley or the Upper Delaware Valley. For the Southwestern Pennsylvania Folklife Project, Doris Dyen and I have established a regional branch for the Office of State Folklife Programs. Working in Pittsburgh, Doris has relatively easy access to local communities and individuals in the region. We began a survey of folklife resources, and received a planning grant from the PA Humanities Council to evaluate the survey responses and draw up a plan of action for regional public programs. We plan to focus on the region's rural and industrial occupational folklife, utilizing a slide-tape program, demonstrations and workshops with local folk artists, and a series of small exhibitions drawing from local collections.

The NEA granted our proposal to support the identification, documentation, and presentation of folk artists in Washington and Greene Counties. A key element of this proposal is the presentation of folk artists through the existing structure of local and regional festivals in southwestern Pennsylvania. This approach, integrating folklife presentation within existing structures, offers the possibility of long-term impact of these regional projects.



NEWS:

Pennsylvania (Continued)

As part of our initiative in southwestern Pennsylvania, Doris and I worked with the staff of one of the area's largest festivals to introduce a folklife component into the 1984 festival program. Doris and I designed and implemented a Family Folklore program for the festival, based on the successful model of the Family Folklore Tent at the Smithsonian Institution's Festival of American Folklife. Doris and I set up this year's Family Folklore Program, including a series of informal lectures, a small exhibition, and recorded interviews with festival goers to explore the region's folk cultural traditions. Doris trained volunteers from among the festival staff and the local historical society to become "fieldworkers," so that the current effort could become a regular festival feature.

Apprenticeship Program in Traditional Crafts

When the NEA announced the apprenticeship program grants, I began to collaborate with the director of the Crafts Program at the Pennsylvania Council on the Arts (P.C.A.). We designed the program guidelines, setting up the first year's program with a focus on fiber and textile crafts. The P.C.A. will be able to award six apprenticeship awards after the October 1, 1984 deadline. This has been an interesting and rewarding experience for me, since my job does not otherwise entail administering funding programs.

Over the past several months, I have advised potential master craftspeople, apprentices, and sponsoring organizations in the preparation of strong proposals. We anticipate approximately twenty-five applications from throughout the state for apprenticeships in various forms of basketry, needlework, and weaving from several cultural traditions. This strong response testifies to a folk arts constituency in Pennsylvania which has not yet been adequately served by public arts monies. We plan to increase the number of apprenticeship grants to be awarded in the program's second year, while we will also expand the program eligibility to all traditional crafts.

Pennsylvania seems to have a fortunate ability to attract experienced public sector folklorists. I am currently working with Sue Samuelson and Deb Bowman to develop various public folklife programs throughout the state.

Shalom Staub, Director of State Folklife Programs, Governor's Pennsylvania Heritage Affairs Commission, 309 Forum Building, Harrisburg, PA 17120

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Utah

Carol Edison has just completed the videotaping phase in a project that will document five community celebrations in Utah. She is sending copies of the raw video to the respective groups and will soon begin the process of editing the many hours of tape into an hour-long piece entitled "Polkas, Pow-wows and Maypoles: Community Celebrations in Utah."

A second project, a survey of the Ute, Goshute, Shoshone and Paiute tribes in Utah, is almost complete. Fieldworkers Joyce Hammond, an anthropologist from Illinois and folklorist Elaine Thatcher, have done much of the work. This survey will result in a traveling exhibit of traditional Native American materials being produced currently in Utah.

Carol Edison, Utah Folklife Center, 617 East South Temple, Salt Lake City, Utah 84102

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Vermont News

Two festivals this summer in Vermont have included both folk performers and craftsmen. The first, "Midsummer" was held July 14th as a celebration of Vermont Music and Art and had a folk arts component funded by the NEA set on the backdrop of the larger festival. This drew folk artists and performers from around the state. The second was a smaller regional festival, "The Champlain Valley Festival" initiated for the first time, also funded by the NEA, and held on the shores of Lake Champlain at the state park, Kingsland Bay. The second festival grew out of regional fieldwork for a school folk arts slide tape program.

The slide tape is just being completed, along with a study guide. These two tools will be used along with folk artists and craftsmen to help develop a pilot folklore program in schools of the Champlain Valley.

A second project, a video tape of a one hundred year old black woman whose family story goes back to Africa and whose father came to Vermont with 27 other exslaves to work in the lumber woods was filmed this summer and will be edited into a half hour program for Vermont schools.

Jane C. Beck, Vermont Folklorist, Vermont Folklife Center, 136 State Street, Montpelier, Vermont 05602

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NEWS:

Eastern Regional Conference on Public Folklife Programming

The (first) Eastern Regional Conference on Public Folklife Programming was held July 9-10, 1984, in Philadelphia at the Balch Institute for Ethnic Studies. This two-day conference attracted 137 attendees and pre-registrants - the overwhelming majority of whom were professional public sector folklorists! Twenty-six eastern and mid-western states and Puerto Rico were represented by folklorists who work in federal, state and local governmental agencies, as well as in national and state parks, museums, private non-profit institutions, regional cultural centers, local arts boards and historical societies. Some attendees, while not holding advanced academic degrees, nevertheless were directly involved in public folklife programming in community centers, radio stations, music or craft collectives, performing ensembles and as freelance writers.

The conference program included a series of forums to encourage the exchange of ideas and viewpoints on recurrent issues of concern, as well as a variety of workshops designed to deal with practical matters facing the public sector folklorist. The forum topics were chosen as representing issues particularly central to our work. Forums included The State of the Field (speakers: Henry Willet, Charles Camp); Documentation (Carl Fleischhauer, Rayna Green, Jeff Todd Titon); Presentation (Barbara Lau, Paula Johnson, Richard Van Kleeck); Regional Folklife Projects (Jane Beck, Mary Hufford, and 2 representatives of Mid-Atlantic Arts and Humanities funding sources); and Funding (Ellen Lovell, Egle Zygas, Judy Peiser).

Although the large number of conference attendees inhibited small-group interaction in the workshops, the workshop speakers nevertheless focused on the practical implications of the issues noted above. Workshops addressed our typical activities -- as archivists, as documentors, as presenters, and as program designers and producers. Several workshops featured professionals from related fields addressing public folklife matters. The specific workshops (and speakers) were Archiving (Peggy Bulger, Jay Orr); Media as a Documentary Tool (Jay Ruby, Robert Aibel, Chris Musello - Center for Visual Communication); Presenting Performing Folk Arts (Doris Dyen, Blanton Owen); Presenting Marketing Traditional Crafts (Roderick Moore, Roy Helms - American Craft Enterprises); Folklife and Education (Marsha MacDowell, Carole Boughter, Rita Moonsammy); and Media Production and Distribution (Paula Tadlock Jennings, Don Druker - NEA Media Program, Nicholas Spitzer, David Cohen).

One opportunity for small-group discussion was a series of regional meetings focusing on New England, Great Lakes, Midwest, Mid-Atlantic Maritime, Upper Delaware Valley, Upland South, and Deep South. These discussions were useful for making professional contacts and addressing needed services or potential inter-state cooperative folklife projects. (May I take this occasion to request that participants in those regional discussions please send me some brief summary of specific services and projects discussed in the individual groups!)

The quality of the presentations in the forums and workshops was high. The discussion of issues and exchange of ideas, which has been the conference goal, was certainly realized. All the presentations were tape recorded for archival documentation. I hope to solicit brief essays from the conference speakers and attempt to publish them as a special issue of a regional or state folklore journal. Participants suggested that another Eastern Regional Conference on Public Folklife Programming be held next year. Tim Lloyd is currently considering organizing next year's conference in Columbus, Ohio.

Conference participants had the opportunity to attend a public folklife concert sponsored by the Folklife Center of Philadelphia's International House on the evening of July 9. The concert featured two a capella groups, "Sensational Cherubim" singing gospel and "New Emage" singing duwop in the Afro-American musical tradition. Both groups had recently returned from the Smithsonian's Festival of American Folklife.

The Eastern Regional Conference on Public Folklife Programming was made possible through the cooperative efforts of the Governor's Pennsylvania Heritage Affairs Commission, the Balch Institute for Ethnic Studies, and the International House of Philadelphia. The conference was supported in part by a grant from the National Endowment for the Arts. The program committee, responsible for setting the agenda and soliciting speakers, included Shalom Staub (conference coordinator), Jane Beck, Charles Camp, Doris Dyen, Jane Grosby-Bergey, Tim Lloyd, Rita Moonsammy, and Stephen Poyser.

The Fife Conference

For the fourth year (and the first time without Endowment support) the folk arts coordinators of most of the Western States met on the occasion of the annual Fife Folklore Conference in Logan, Utah last June. Bob Teske came out from the Endowment to discuss new trends and projects. Topics discussed in our formal sessions included Folk Arts in Education, radio show production and marketing, folk arts marketing, and the projected Cowboy Poetry project. As is usual at these meetings, alot of mutual support and encouragement took place.



NEWS:

The Fife Conference (Continued)

All the Fife conferees are grateful to Utah State University and the Utah Folklife Center (and especially to Bert Wilson and Carol Edison) for their work in making the meeting possible. We plan to meet again next June. 1985 program chair will be Suzi Jones.

Jim Griffith, 1984 program chair, The Southwest Folklore Center, University of Arizona, 1524 East 6th Street, Tucson, Arizona 85721

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Conference on Folklife and the Public Sector

A conference on folklife and the public sector will be hosted by Western Kentucky University and is scheduled for April 18, 19, and 20, 1985.

"Folklife and the Public Sector" will focus on the broad themes of assessment and prognosis. Archie Green will deliver the keynote, setting the tone for what I hope will be a thoughtful conference which goes beyond the nuts and bolts issues typically discussed at such gatherings. The University Press of Kentucky has expressed interest in a manuscript derived from the conference, giving us the chance to create a significant publication. Hank Willet and Burt Feintuch will serve as the program committee.

Burt Feintuch, Associate Professor of Folk Studies, Western Kentucky University, Bowling Green, Kentucky 42101

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Public Events Committee Seeks Proposals

The Public Events Committee of the American Folklore Society's Centennial Coordinating Council welcomes the suggestions of the Society's members regarding projects and programs enhancing the general public's understanding of American folklore and folklife to be carried out in conjunction with the Society's one hundredth anniversary. Museum exhibitions, media presentations, live performances and other formats are among the types of activities already proposed. If you would like to suggest a similar program or a wholly innovative project, please contact any of the following committee members: Robert T. Teske, Chairman; Jan Bruvand, Elaine Eff; Burt Feintuch; Suzi Jones; Marsha MacDowell; Ralph Rinzler; William A. (Bert) Wilson.

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JOB OPPORTUNITIES:

Florida

POSITIONS: Folklife Fieldworkers (2) pending grant award

STARTING DATE: October 22, 1984

RESPONSIBILITIES:

Identify, research, and document folk culture in the St. John's River Basin area of Northeast Florida.

Recommend to the Florida Folklife Council folk artists, craftspeople, musicians, dancers, talkers and other possible Florida Folk Festival participants for a special Folklife Area which features the folk culture of the St. John's River Basin.

Prepare photo, tape and daily fieldwork logs.

Write (by January 31, 1985) a 10-15 page essay on a particular aspect of St. John's traditional culture for publication in the Florida Folk Festival program book.

QUALIFICATIONS:

Advanced degree in folklore or related field;

Proven folklife fieldwork experience;

Diversity of folkloric interests;

Familiarity with 35 mm photography and field sound-recording;

Experience in presenting folk arts to the public in a festival situation;

Have own car;

35 mm camera desirable.

SALARY:

\$2,250 for 50 days, plus \$200/month per-diem and \$.20/mile trave allowance.

APPLICATION DEADLINE:

October 15, 1984

Send resume, a cover letter specifying your particular strengths for the position, and the names and phone numbers of three references to Blanton Owen, Folk Arts Coordinator, Bureau of Florida Folklife Programs, P. O. Box 265, White Springs, Florida 32096, 904/397-2192

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## JOB OPPORTUNITIES:

### Kentucky

The Kentucky Folk Project, sponsored by the Folk Arts Program at the Kentucky Center for the Arts, Louisville, Kentucky, seeks two fieldwork-program development specialists. The project entails a broad folk arts survey in twelve counties of North-Central Kentucky, bordering the Ohio and Kentucky Rivers, between Louisville and Cincinnati and the development of programming, both at the Center in Louisville and in the region. A travelling exhibit will also be produced. Special emphasis will be given to urban traditions from the Covington-Newport area and to traditions related to the Kentucky and Ohio Rivers.

One of the positions to be based at the Kentucky Center for the Arts, commences in early November and runs through June. The second fieldworker will be based in the greater Cincinnati area, starting in early January and working through June. Each position pays \$1100 a month and travel expenses. The project is under the supervision of Dick Van Kleeck at the Kentucky Center for the Arts and Burt Feintuch of Western Kentucky University.

Applicants should have significant experience in both fieldwork and program development, familiarity with the broad range of traditional art forms typical of the region, and graduate training in folklore or an applied discipline. Send resumes and three letters of reference to Burt Feintuch, Programs in Folk Studies, Western Kentucky University, Bowling Green, KY 42101 no later than October 8, 1984.

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## ISSUES AND OBSERVATIONS:

### Burnout

As far as a timely issue goes, I am always concerned about the high potential our job has for burnout. The way I do my job, I find myself working under pretty constant stress. My agendas are not always the same as those of any of the groups I work with, and I sometimes feel as though I were alone, trying to push a boulder uphill. At these times, it is essential that I get in touch with others in the same line of work. The phone is usually the means of this contact. I honestly believe that if I didn't have (and use) a WATS line, I would have been much less effective than I would like to think I am.

I am convinced that there is emotional stress associated with this job, and that the best way of coping with this stress is to keep in touch with people who are facing the same pressures and problems. That for me is the main value of meetings such as the one the Western States Folk Arts Coordinators have each year at the Fife Conference. It really makes a difference to realize that there are other people facing the same craziness and frustrations that one is trying to cope with.

I realize that I'm not presenting much of a solution. I am, however, stating what I perceive as a common problem - stress leading to illness and/or burnout, and issuing a plea to all my colleagues to combat that stress by forming a supportive, caring group. If you are reasonably close to a colleague in another state or city and you haven't heard from her/him in a while, CALL UP. You might be making a real difference. What we do is damn important, but it ain't always comfy.

Jim Griffith, Director, The Southwest Folklore Center, University of Arizona, 1524 East Sixth Street, Tucson, Arizona 85721.

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## Missouri Musings:

Working in public sector folk arts activity in Missouri, I've begun to realize a strong personal identification with our much maligned yet much beloved state animal -- the mule. The mule is the animal that "God never meant to exist." Born of two species, the jackass (equus asinus) and the mare (equus caballus), the mule has had to struggle for every bit of respect that it's gotten. The folklorist, a product of academis anthropologus and academis literatus has often suffered the same fate. Some religious sects won't work with mules because they're unnatural animals. I've encountered public sector institutions that feel the same way about me.

Yet in my more optimistic moments, I realize the positive qualities of our equine soul-mates. Hard work and unequalled tenacity have won for mules the respect of most grassroots Missouri citizens. Most consoling of all remains the realization that the mule is unique to the world in one very special way -- you can kill every one of them and they still aren't extinct. "Take heart," I tell myself, "both mules and folklorists most assuredly have a few jackasses somewhere in their lineage, but with the help of God, or skilled breeders, or endowments, we shall not merely endure but prevail!"

Barry Bergey, Special Projects Coordinator, Missouri Cultural Heritage Center, 400 Hill Street, Columbus, Missouri 65211.

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## ISSUES AND OBSERVATIONS:

### Thoughts While Driving

The field of folklore is burgeoning and one of the reasons is the dramatic increase in folklorists working in the public sector. This is largely due to the influence of the Folk Arts Program at NEA and public interest in and recognition of the field. For years folklore was harbored, often precariously by the university. Folklorists were academics. What of this new dichotomy and how does it affect the field?

Scholarship and fieldwork are still at the heart of the discipline. They must be if the study of folklore is to be a viable field, but there are real differences and variations in approach. While the academic folklorist is faced with publish or perish, the public sector folklorist strains to provide a variety of programming for the general public. This programming must be interesting, communicative and creative and usually the same individual is responsible for all aspects of the programming. For the public sector folklorist scholarship is important, but the bottom line is communicating findings to the general public. Sometimes the situation forces the minimum of scholarship and the maximum of communication. This obviously is not particularly good for the field. For the academic folklorist scholarship is an end in itself.

Both the public sector folklorist and the academic folklorist do fieldwork, but again the emphasis tends to be different. Because those involved in public sector work need to deal with a wide variety of programming and therefore have the need to identify a wide range of folk artists, performers and others involved in folk activities, they usually carry on survey work which because of its nature tends to be superficial. The academic folklorist usually focuses on a specific project and treats it exhaustively and in depth.

The environment and the stresses that go with the environment, of the public sector folklorist and the academic folklorist is really at the heart of the difference. With this environment comes a different audience and a different emphasis. However, I feel that the most effective folklorist is one that shares certain attributes of both.

As a public sector folklorist I have been involved in survey projects. In these I have tried to stress maximum research and fieldwork, but I admit in the race to meet the deadline for a selection committee, I do more interviews in a day than I should and often as time gets shorter and shorter, leave my tape recorder at home and rely on scribbled notes and horror of all horrors, memory, because there is no time to fully write up field notes. The exhibit is selected, notes get stuck in a file waiting for the day when there will be an extra minute to write them up. But somehow it never comes -- or at least it hasn't yet. This I suspect is more common than any public sector folklorist would like to admit. The stress is on public programming and somehow the public sector folklorist is always frazzled, always fighting time and frequently suffering from burnout after a year or two. The project is not based on as long as one needs to collect the material but on an arbitrary figure of weeks written into the grant for collecting. Frequently, this time is not adequate and because the deadline cannot be extended, the folklorist's day is. Obviously such a timetable is not conducive to indepth study, a goal that the public sector folklorist should't overlook. Time pressures tend to foster the "slash and burn" type of fieldwork, but if state programs are going to flourish they cannot afford to overlook careful fieldwork, using the first survey as the blueprint and future projects as the building materials. There is no reason that future projects cannot be indepth studies.

It is thought that survey projects speak to the most people and therefore are desirable to be undertaken by state programs. But there are times when a very specific project must be taken on at the state level. In the long run I believe some of these projects may have as great an impact as those of obviously broader scope.

Jane C. Beck, Vermont Folklorist, Vermont Folklife Center, 136 State Street, Montpelier, Vermont 05602

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## PROGRAM PROFILE:

### The Kansas Folk Arts Coordinator Position

The future in Kansas of the position of Folk Arts Coordinator is looking fairly positive. Last year the position was reviewed for state funding.

The Governor originally cut the position from the FY'85 budget. The Senate put the position back in but with no funding. The House followed the Senate's suggestion. This meant that if we could find alternative funding for FY'85, the position would be on the books and would more easily be included in the FY'86 budget. We received third year funding from the NEA which will cover the position through FY'85.



PROGRAM PROFILE: (Continued)

Several things helped to get the position this far in the legislature. I developed a simple fact sheet listing dollars spent, source of funding, and audience reached. In the first year the program cost per individual was extremely low. This appealed to legislators. I also pointed out that the program served the entire state. I have consciously worked at getting programs into all corners of Kansas and this also appealed to the legislators. We offered to show them letters of support but none were asked for. Of course, none of this would have happened if I had not had the support of the Executive Director of the Kansas State Historical Society. He is the one who has presented the case to the legislators.

Another factor that has surely helped is that my position is sponsored by three agencies (Kansas State Historical Society, Kansas Arts Commission, and Division of Continuing Education at Kansas State University). By working on projects with three agencies I am able to create more programs and this makes the Folk Arts Program more visible. It also means you have three agencies pushing for you. There is, as you might guess, a bad side to this arrangement. Far too much is expected of my time and I often feel like I am being pulled in opposite directions. However, this problem is getting a little better each year.

We are currently preparing budget requests for FY'86. I am being included as a continuing position. Programming funds are being requested. If all goes well, the position may be secure by early spring.

Jennie Chinn, Kansas Folk Arts Coordinator, Kansas State Historical Society, 120 West Tenth, Topeka, Kansas 66612

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LIST OF CURRENT STATE FOLK CULTURAL PROGRAMS:

- ALABAMA: Henry Willett, Folk Arts/Craft Coordinator, Alabama State Council on the Arts, 323 Adams Avenue, Montgomery, AL 36130-5801 Telephone: 205/261-4076
- ALASKA: Suzi Jones, Folk-Native Arts Coordinator, Alaska State Council on the Arts, 619 Warehouse Avenue, Suite 220, Anchorage, AK 99501 Telephone: 907/279-1558
- ARIZONA: Jim Griffith, Folk Arts Coordinator/Director, The Southwest Lore Center, University of Arizona, 1524 East 6th Street, Tucson, AZ 87521 Telephone: 602/621-3392
- ARKANSAS: Stephen P. Poyser, Folk Arts Coordinator, Arkansas Arts Council, The Heritage Center, 225 East Markham Street, Suite 200, Little Rock, AR 72201 Telephone: 501/371-2539
- COLORADO: David Brose, Folk Arts Coordinator, Colorado Council on the Arts and Humanities, Grant-Humphreys Mansion, 770 Pennsylvania Street, Denver, CO 80203 Telephone: 303/866-5431
- FLORIDA: Ormond Loomis, Director, Florida Folklife Program, Florida Department of State Stephen Foster Memorial, White Springs, FL 32096 Telephone: 904/397-2192
- HAWAII: Lynn Martin, The State Foundation on Culture and the Arts, 335 Merchant Street, Room 202, Honolulu, HI 96813 Telephone: 808/548-4145
- IDAHO: Steve Siporin, Idaho Commission on the Arts, C/O Statehouse Mail, Boise, ID 83720 Telephone: 208/334-2119
- ILLINOIS: Egle V. Zygas, Director of Folk and Ethnic Arts Programs, Illinois Arts Council, 111 North Wabash, Chicago, IL 60602, Telephone: 312/793-6750
- INDIANA: Geoff Gephart, Indiana Arts Commission, 32 E. Washington St., 6th Floor, Indianapolis, IN 46204 Telephone: 317/232-1268
- IOWA: Stephen Ohrn, Iowa Arts Council, State Capitol Building, Des Moines, IA 50319 Telephone: 515/281-4451
- KANSAS: Jennie Chinn, Folk Arts Coordinator, Kansas State Historical Society, 120 W. Tenth, Topeka, KS 66612 Telephone: 913/296-3251
- KENTUCKY: Richard Van Kleeck, Folk Arts Coordinator, Kentucky Center for the Arts, 530 West Main Street, Suite 400, Louisville, KY 40202 Telephone 502/584-3369
- LOUISIANA: Nicholas R. Spitzer, Director, Louisiana Folklife Program, Division of the Arts, Office of Program Development, Box 44247, Baton Rouge, LA 70804 Telephone: 504/925-3930



LIST OF CURRENT STATE FOLK CULTURAL PROGRAMS: (Continued)

MAINE: Amanda McQuiddy, Folk Arts Coordinator, Maine State Commission on the Arts and Humanities, 55 Capitol Street, State House Station 25, Augusta, ME 04333 202/773-1192

MARYLAND: Charles Camp, State Folklorist, Maryland Arts Council, 15 West Mulberry Street, Baltimore, MD 21201 Telephone: 301/685-6741

MASSACHUSETTS: Roberta Singer, Massachusetts Council on the Arts and Humanities, 1 Ashburton Place, Boston, MA 02108 Telephone: 617/727-3668

MICHIGAN: Yvonne Lockwood, The Museum, Michigan State University, East Lansing, MI 48824 Telephone: 612/297-2603

MINNESOTA: John Berquist, Minnesota State Arts Board, 432 Summit Avenue, St. Paul, MN 55102 Telephone: 612/297-2603

MISSISSIPPI: Tom Rankin, Mississippi Arts Commission, PO Box 1341, Jackson, MS 39205 Telephone: 601/354-7336

MISSOURI: Barry Bergey, University of Missouri-Columbia, Missouri Cultural Heritage Center, 400 Hitt Street, Columbia, MO 65122 Telephone: 314/882-6296

MONTANA: Michael Korn, Folk Arts Coordinator, Montana Arts Council, 35 Last Chance Gulch, Helena, MT 59620 406/444-6430

NEBRASKA: Lynn Ireland, Folklife Coordinator, Nebraska State Historical Society, PO Box 82554, Lincoln, NE 68501 Telephone: 402/471-3270

NEW HAMPSHIRE: Linda Morley, New Hampshire Commission on the Arts, Phoenix Hall, 40 North Main Street, Concord, NH 03301 Telephone: 603/271-2789

NEW JERSEY: David Cohen, Coordinator, Folklife Program, New Jersey Historical Commission, 113 West State Street, Trenton, NJ 08625 Telephone: 609/292-6062

NEW YORK\* \*Position in Transition - for further information contact: Robert Baron, Museum Program, New York State Council on the Arts, 80 Centre Street, New York, NY 10013

NORTH CAROLINA: George Holt, Director, Office of Folklife Programs, North Carolina Department of Cultural Resources, 109 East Jones Street, Room 316, Raleigh, NC 27611 Telephone: 919/733-7897

NORTH DAKOTA: Greta Swenson/Drew Beisswenger, State Folk Arts Coordinator, North Dakota Council on the Arts, Black Building #811, Fargo, ND 58102 Telephone: 701/237-8959

OHIO: Tim Lloyd, Coordinator, Traditional Arts Research and Development Program, Ohio Arts Council, 727 East Main Street, Columbus, OH 43205-1796 Telephone: 614/221-4300

PENNSYLVANIA: Shalom Staub, Director of State Folklife Programs, Governor's Heritage Affairs Commission, 309 Forum Building, Harrisburg, PA 17120 Telephone: 717/783-8625

RHODE ISLAND: Michael E. Bell, Director, Rhode Island Folklife Project, The Old State House, 150 Benefit Street, Providence, RI 02903 Telephone: 401/277-3880 and Winifred Lambrecht, Rhode Island State Council on the Arts, 312 Wickenden Street, Providence, RI 02903 Telephone: 401/277-3880

SOUTH DAKOTA: Elaine Thatcher, Folk Arts Coordinator, South Dakota Arts Council, 108 West 11th Street, Sioux Falls, SD 57102 Telephone: 605/339-6646

TEXAS: Pat Jasper, Texas Folklife res, 3100 LaFayette, Austin, TX 78722 Telephone: 514/482-9217



LIST OF CURRENT STATE FOLK CULTURAL PROGRAMS: (Continued)

UTAH: Hal Cannon, Folk Arts Coordinator, Carol Edison, Assistant Folk Arts Coordinator, Utah Arts Council, 617 East South Temple, Salt Lake City, UT 84102 Telephone: 801/533-5760

VERMONT: Jane Beck, Vermont Folklorist, Vermont Council on the Arts, Inc. 136 State Street, Montpelier, VT 05602 802/828-3291

WASHINGTON: Jens Lund, Folk Arts Coordinator, 9th and Columbia Building, Mail Stop GH-22, Olympia, WA 98501 Telephone: 206/753-3860

WISCONSIN: Richard March, Wisconsin Arts Board, 123 West Washington Avenue, Madison, WI 53702 Telephone: 608/266-0190

WYOMING: Dennis Coelho, Wyoming Council on the Arts, Capitol Complex, 122 W. 25th Street, Cheyenne, WY 82002 Telephone: 307/777-7742

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Please make checks payable to Public Programs Section and send to Ormond Loomis, Treasurer, Florida Folklife Program, PO Box 265, White Springs, FL 32096.

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Vermont Folklife Center

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136 State Street, Montpelier

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Vermont 05602, 802-828-3291

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